

UNIVERSITY OF TORONTO

FACULTY OF MUSIC

C93-23

Student Composers

present their music



Tuesday March 16, 1993

12:10

Walter Hall

## **Programme**

*David Dragos*

*Arachnoliebe*

*(Ballet in three acts)*

*Act I*

*Act II*

*Stephen Clarke*

*Leslie Dalla*

*Hilary Bourdon*

*Piano*

*Piano*

*Dancer*

*Markos Lekkas*

*Three Variations of November*

*(Tape)*

*Z. Chesky Neceski*

*Waves*

*(For Free Bass*

*Accordion and tape)*

*Z. Chesky Neceski*

*Free Bass Accordion*

## Programme Notes

David Dragos

### Arachnoliebe

(Ballet in three acts)

#### Act I

##### Katja's Awakening

It is after sunset. Katja, a black Widow spider (*lacrodectus mactans*) slowly awakens and discovers her web is destroyed.

##### Web Music

Katja constructs another web.

##### Awaiting Music

The music turns meditative. Katja awaits her dinner.

##### The slaying of the Wasp

A wasp enters and seems to be trapped in her web. This could be Katja's meal of the decade or her downfall. After an inclement battle, the wasp perishes. Katja eats her prey and rests.

#### Act II

##### Loneliness

Not too far from Katja lives another spider named Alexander. Alexander is troubled by loneliness. He longs for companionship so that he may start a family of his own. Katja enters and both she and Alexander become apprehensive about the encounter. Their apprehension quickly subsides. They have fallen in love.

#### Act III

##### Love Music

The music is violent and extremely dissonant while Katja and Alexander engage in their reproductive ritual.

##### Alexander's Death

The music is now extremely quiet and poignant. Katja slowly and brutally destroys her mate. Alexander's three-note motive is heard and he perishes. Katja, completely satisfied, rests for another day.

Markos Lekkas

Three Variations of November

(Tape)

The seeds of **Three Variations of November** cracked the crust of the earth a Sunday afternoon as the siren of the ambulance was sending endlessly coded messages of power and authority to the ghettos of the government housing complexes, and the woman at the donut shop was changing shift.

At that time, from behind liquid crystal screens, the state clerks, disorienting the shapes, redefine the demarcation lines, making the classes distinct and securely invisible while the state guards patrol with electronic fascies the capitols, the streets and the well tempered souls of the people.

I dedicate this piece to those friends of mine who didn't become corporate lawyers yet.

Z. Chesky Neceski

Waves

(for tape and free-bass accordion)

**Waves** explores a few aspects of the vast world of both mediums, the electroacoustic and the accordion, through the individuality (diversity) and similarity of the two 'instruments' in a series of 'waves'. The exploration centres on clusters moving from many notes to the single note. The indeterminacy of the cluster at the beginning is heightened by the use of alternative (non equal temperament) tuning. By the middle of the piece the clusters dissipate to the single note which is put through a series of pitch bends. Dynamics play a vital role as both the 'instruments' are capable of the greatest extremes, and the dynamics themselves are part of the 'wave'. A final 'wave' is created by the use of 'instrumental' colour. On the electronic side, I've generated several new instruments (by altering certain parameters and envelopes) and the accordion is also capable of changing its colour by the use of different stops which designate which reed blocks speak. My intention is to have a non-typical accordion piece which deals with bellows and dynamic control and incorporates electroacoustic elements in an overall sine wave form.